

CAHIER
D'ACCOMPAGNEMENT
à l'étude du film

Guide pédagogique

Jane Eyre

— ◆ —
Charlotte Brontë

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Aborder la lecture d'une œuvre intégrale

« L'enseignement de spécialité vise à favoriser le goût de lire en langue étrangère des œuvres dans leur intégralité de manière progressive et guidée et à proposer ainsi une entrée dans les imaginaires propres à chaque langue ». (Programme de LLCER, classe de première)

Lire une œuvre intégrale comporte de grands **attraits pédagogiques** mais nécessite également une mise en œuvre particulière et une anticipation. L'attrait essentiel est celui de pouvoir naviguer dans un texte, une histoire, dans un triple dialogue – avec des personnages de fiction, un auteur d'une autre époque, d'un autre pays, et dans les échanges en classe avec les camarades lecteurs. Il est stimulant de **partager** ses impressions, de **récapituler** les faits passés et **anticiper** les faits qui vont suivre, d'en **parler**, voire d'en **débattre** avec ses camarades comme on le ferait au sujet d'une série télévisée, et de mettre en réseau des détails récoltés au fil de la lecture afin **d'accéder à un sens plus implicite et partager son ressenti de lecteur dans une situation de communication réaliste**.

Contrairement à un texte court, où l'on va viser d'emblée une compréhension assez exhaustive, la lecture d'une œuvre intégrale nécessite une **appropriation progressive d'un univers** et d'un imaginaire étrangers. Les élèves doivent accepter et être accompagnés dans leur découverte progressive de l'œuvre, tout en capitalisant et émettant des hypothèses sur les éléments demeurant inconnus dans un premier temps. Lorsque l'on conseille un roman à un ami, ou que l'on rend compte de ses propres impressions, on dit parfois qu'il faut « passer le cap des premières pages ». C'est d'autant plus vrai en langue étrangère, où l'on doit, dans une certaine mesure, accepter de ne pas tout comprendre mais de se laisser porter par **les sonorités et les images mentales** créées par le texte, avant que tous les éléments repérés rentrent en cohérence, **prennent sens dans une histoire** et vous emportent.

Il en va de même pour un voyage en terre inconnue. C'est avec tous ces éléments à l'esprit que nous avons conçu les **Reading Guides** comme si c'étaient des guides de voyage, non pas à travers un pays mais à travers une œuvre. Notre démarche est d'accompagner les élèves dans leur voyage de lecteurs pour découvrir la lecture plaisir et voir comment une œuvre s'organise et s'ancre dans une culture qui lui est spécifique.

Cette approche progressive permettra de **faire accéder l'élève au plaisir de la lecture**, et de **gagner en autonomie** non seulement en compréhension de l'écrit mais également dans les activités d'expression en lien avec le texte. Il construira à la fois ses **compétences de lecteur et de locuteur**.

Le parcours que nous proposons est organisé à travers les différentes rubriques détaillées ci-dessous.

Les rubriques et encadrés du Reading Guide

Discovering the author's life and times

La **page sur l'auteur** propose une activité succincte resituant l'auteur et son œuvre dans leur contexte, de façon très synthétique. Les liens vidéo ou internet proposés, et visionnables grâce à l'application Nathan Live permettront à l'élève de se familiariser avec l'auteur, de

découvrir sa biographie et de prendre des notes sur l'importance du contexte socio-culturel dans lequel Charlotte Brontë a grandi. Cette page peut être travaillée en début ou à toute autre étape du parcours jugée opportune.

La **page sur le contexte littéraire et historique** propose une frise permettant de resituer l'œuvre par rapport à des repères historiques et littéraires majeurs, mais également de prendre connaissance des événements de l'époque ayant influencé l'écriture. Cette page constitue donc un bon préalable à la lecture, et les notes pourront être enrichies par les éléments de connaissance apportés au cours de l'étude, par le biais des encadrés **Focus On** notamment. Elle peut très bien également être parcourue en fin de lecture du roman, pour lui apporter un nouvel éclairage.

Les pages **Discovering the book** proposent des activités d'anticipation à partir de différentes couvertures de l'œuvre. Elles permettent de partir du ressenti des élèves pour les faire réfléchir au contenu de l'intrigue avant la lecture et de mobiliser le lexique dont ils auront besoin pour évoquer l'histoire.

Note box : les boîtes **Note Box** permettent aux élèves de noter les éléments associés à l'objectif de lecture proposé pour chaque extrait. L'élève pourra ensuite s'appuyer sur des éléments précis dans le texte, les noter et les réutiliser afin de répondre aux questions et de faire les activités proposées par la suite.

Les questions de compréhension et d'analyse : Chaque extrait est assorti de questions de compréhension et d'analyse. La démarche est progressive. Afin de guider l'élève et de lui apporter les connaissances et les outils nécessaires à l'analyse de l'extrait, et de l'œuvre, les questions alternent les encadrés **Focus On** et **LAB (Word lab, Grammar lab, Style lab, et/ou Translation lab)**. L'élève construit ainsi sa compétence culturelle, linguistique, et sa compétence de lecteur de façon dynamique et ludique.

Focus On : la boîte **Focus On** a pour but d'apporter un éclairage culturel en lien avec l'extrait, et l'œuvre dans son ensemble. Elle apporte des éléments de connaissances qui permettront à l'élève de mieux comprendre l'extrait au regard de son époque, de son contexte, de son genre ou d'un courant artistique. Il construit ainsi sa compétence culturelle. Les éléments de connaissance apportés sont immédiatement réinvestis dans des questions sur l'extrait. Les connaissances acquises par le biais des **Focus On** seront également réutilisées à d'autres moments du parcours par la suite, et dans les **Exit tests** en fin d'œuvre.

Word lab : Les encadrés **Word lab** proposent une réflexion et des exercices sur un point lexical présent dans l'extrait. Ils permettent de réfléchir aux champs lexicaux, à la dérivation des mots, à leur catégorie grammaticale. Les activités de repérage et de manipulation ne sont pas une fin en soi : elles sont toujours suivies d'une question sur les effets de sens produits dans l'extrait afin de permettre à l'élève d'accéder au sens et parfois à l'implicite du texte, voire à une analyse fine des techniques d'écriture ou du style de l'auteur.

Style lab : Les encadrés **Style lab** permettent d'attirer l'attention de l'élève sur l'organisation du texte (mots de liaison par exemple), faits de langue, figures de style ou tout autre procédé permettant de caractériser la spécificité du passage. Ces repérages sont toujours associés à

une ou plusieurs questions précises sur les effets de sens produits par ces procédés dans l'extrait, voire dans l'œuvre.

Grammar lab : Les encadrés **Grammar lab** permettent le rappel d'un fait de langue grammatical et de son fonctionnement, à partir d'un ou plusieurs exemples de l'extrait, afin d'aider l'élève à comprendre l'extrait et à pouvoir en rendre compte de façon précise. Ces rappels ponctuels d'explicitation d'un fait de langue en contexte seront utiles pour tous et renforcent l'accès au sens du texte.

Translation lab : Les encadrés **Translation lab** mettent en regard certains éléments de l'extrait et leur traduction en français. Les élèves sont amenés à réfléchir aux différences entre le texte original et sa traduction, de comprendre les difficultés d'ordre syntaxique, lexical ou culturel qui ont amené le traducteur à ces différences et ainsi à comprendre certains procédés de traduction. Proposés sous forme ludique, avec des codes couleurs pour éclairer les repérages, les **Translation lab** entraînent l'élève à la traduction et à la médiation culturelle, tout en lui donnant accès à une compréhension très fine des procédés d'écriture.

Check your understanding : À la fin de l'étude de chaque passage, l'activité **Check your understanding** permet de vérifier que l'essentiel a été compris par tous les élèves. Sous forme d'activités très simples de type vrai-faux ou QCM, cet encadré aidera l'ensemble des élèves à vérifier que la trame narrative, les rapports entre les personnages et les enjeux du texte ont été compris.

Your task : L'étude de chaque extrait aboutit à une tâche finale modeste, permettant à l'élève de réemployer l'ensemble de ses acquis dans une activité d'expression écrite, d'expression orale en continu ou d'interaction orale. En vertu avec le programme de LLCER les tâches proposées sont variées et basées tour à tour sur la création, l'argumentation dans une progression amenant l'élève à élaborer des productions de plus en plus longues et structurées. Dans la réalisation de ces tâches, l'élève a l'occasion de réinvestir toutes les connaissances et méthodes acquises au fil de l'analyse de l'extrait, et de la lecture de l'œuvre dans son ensemble. Pour l'y aider, un guidage en trois ou quatre étapes préparatoires et de composition sont données : les **Steps**.

Read on : À la fin de l'exploitation pédagogique de chaque extrait, la rubrique **Read on** donne des pistes de réflexion pour la lecture de la prochaine partie du livre, jusqu'à l'extrait suivant.

Exit Tests : Le dispositif d'évaluation en fin de parcours, les **Exit Test**, comprennent un résumé à trous de l'histoire et des activités portant sur l'œuvre dans son intégralité. Il peut s'agir de questions d'ordre général ou sur des points de détail, l'élève étant amené à se souvenir de citations clés par exemple. Les éléments à retrouver pour le résumé à trous sont les éléments clés de l'intrigue. Les élèves peuvent être aussi amenés à réfléchir sur l'influence du contexte dans la rédaction de l'œuvre lue.

Build your portfolio : Les pages **Build Your Portfolio** présentent des œuvres de tous genres (cinématographiques, musicales, picturales...) dans le prolongement de l'œuvre ou en lien avec elle, assorties d'activités de réflexion et de comparaison, afin d'aider l'élève dans la composition de son **portfolio pour le bac**. Elles invitent également l'élève à découvrir de

nouvelles œuvres autour de la même thématique et à prolonger le voyage littéraire et culturel amorcé par le **Reading guide**.

Nous espérons que la collection Reading Guide permettra aux élèves de parcourir les œuvres avec plus d'envie et plus de plaisir.

POURQUOI UNE TELLE ŒUVRE ?

Jane Eyre, reste jusqu'à aujourd'hui un classique étudié dans le monde entier.

Même si sa longueur pourra sans doute inquiéter certains élèves de Terminale, les thématiques universelles abordées par Charlotte Brontë résonnent encore aujourd'hui et les activités autour du roman, éclairées par les différentes adaptations de l'histoire, motiveront la lecture des élèves.

Les pistes évoquées dans ce guide pédagogique vous permettront d'accompagner vos élèves dans la lecture du roman *Jane Eyre*, inscrit dans la thématique Rencontres.

Les extraits choisis pourront, bien sûr, être complétés par d'autres passages de votre choix pour favoriser la compréhension et les échanges entre les élèves de vos classes.

Plusieurs tâches finales sont possibles autour du roman. Vous trouverez ci-dessous une liste de tâches finales possibles en fonction de vos envies et de celles de vos élèves, et si vous souhaitez proposer une focale orale ou écrite à l'issue de la lecture du roman le plus célèbre de Charlotte Brontë.

Des propositions de tâches finales :

EOC : Record your booktuber version to share your thoughts on *Jane Eyre*.

EOI : Take part in a book club session to discuss the novel *Jane Eyre*.

EE : Write the movie review of the film *Jane Eyre*

EE : Write a chapter of your choice from Rochester's point of view.

EE: Create a graphic novel version of *Jane Eyre* including 5 key passages.

Conseils de mise en œuvre

Cette première page permet aux élèves de découvrir Charlotte Brontë, célèbre pour son roman *Jane Eyre*, et dont certains éléments biographiques ont influencé son écriture. Ce travail peut être effectué en autonomie, à la maison.

S'il est fait en classe, on peut diviser la classe en deux pour qu'ils se partagent le travail et échangent ensuite les informations.

1. En premier lieu, on peut proposer un travail d'anticipation sur le titre : "*Charlotte Brontë: a subversive author?*" Sous forme de brainstorming, les élèves proposent ce qu'il leur vient à l'esprit pour une auteure au 19^{ème} siècle et potentiellement qualifiée de subversive.

Dans un second temps, le premier groupe lit la biographie, visionne la vidéo à l'aide de l'application Nathan Live et réfléchit aux deux premiers items du *mindmap* et fait la même chose pour les deux autres items. Les élèves échangent ensuite leurs impressions pour comprendre le contexte d'écriture du roman. (activities 1 and 2).

2. Ce court extrait de la préface, rédigée par Charlotte Brontë elle-même, permet de nourrir les impressions des élèves avant la lecture. Il fonctionne comme un teaser et les élèves sont invités à partager puis inscrire leurs attentes avant la lecture. Ils pourront revenir à cette page à l'issue de la lecture du roman pour comparer leurs premières impressions et noter ce qu'ils pensent en tant que lecteur du roman.

Éléments attendus :

1. Childhood and social background: *from Yorkshire, a large family, harsh living conditions*

Her personality: *independent, determined to be a writer*

Her sisters and their pseudonyms: *Male names: they wanted their work to be acknowledged for its content, and not judged by the fact that they were women writers*

Her goals as a writer: *ambitious and determined to be acknowledged as a writer. She asserted herself as an author.*

2. Pour les attentes en tant que lecteur, on acceptera toutes les réponses libres des élèves, à condition qu'elles soient justifiées. On encouragera les élèves à partager leurs premières impressions.

Ex : When reading such a preface: I'm curious, surprised, that the author herself directly addresses the critics.

Themes: Maybe, she's writing about shocking themes for the period.

Charlotte Brontë's pseudonym: Perhaps, she used a pseudonym because she wanted to remain anonymous. Also, it was considered inappropriate for women to be writers, hence her choice of a pseudonym.

Video transcript

I was about 11 years old when I first read Jane Eyre. I never forgot that moment where Jane Eyre turns to Edward Rochester and tells him, "I am no bird and no net ensnares me. I am a free human being with an independent will which I now exert to leave you." It's that fierce independent will that characterises not only the character Jane Eyre but also the artist who created her. Charlotte Brontë was born in the north of England right on the edge of the Yorkshire Moors. She spent most of her life in a house that is now the site of the Brontë parsonage Museum, which is partnering with the Morgan in a major exhibition to mark the 200th anniversary of the author's birth. The objects in this exhibition are extremely personal, starting with the miniature books that Brontë made when she was very young. Some of them are small enough to fit in the palm of her hand. In these little volumes we can already see Brontë defining herself as an author. She was just a teenager, but she was already seeing herself as a maker of books. In the 1840s, Charlotte and her sisters Emily and Anne published a book of poems at their own expense. They decided to choose male pseudonyms, which are stamped right on the cover in gold, because they wanted to be sure that their work would be received and assessed on its own terms. They didn't want to be dismissed immediately as "women writers". The exhibition includes intimate personal letters from Charlotte Brontë where she writes to friends about everything from the frustration she felt when she was working as a governess and absolutely hating it, to the pain she felt as she lost her three adult siblings one after the other within the space of just a few months. This exhibition is a portrait of an artist of great ambition and independent will. When one critic said that if Jane Eyre was the work of a woman she must be a woman unsexed, this was Charlotte Brontë's response, "To you I am neither man nor woman. I come before you as an author only. It is the sole standard by which you have a right to judge me, the sole ground on which I accept your judgment."

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Conseils de mise en œuvre

1. Encourager les élèves à anticiper le contenu de la vidéo à partir du titre de la page et des illustrations de la frise chronologique. Cela permettra de partir de ce qu'ils connaissent et lever les imprécisions culturelles.

On peut choisir de faire ce travail en classe, en divisant la classe en deux groupes. Un premier groupe travaillant sur la frise chronologique et la vidéo à l'aide de Nathan Live, un deuxième groupe travaillant sur la critique et l'audio. Les deux groupes échangent ensuite les informations pour ensuite élaborer ensemble une petite synthèse du contexte de l'époque dans lequel s'inscrit l'écriture de *Jane Eyre* mais aussi pour comprendre en quoi son roman nous parle toujours autant aujourd'hui.

On peut également utiliser cette page sur le principe de la classe inversée. Les élèves découvrent les documents et les informations à la maison, et on revient dessus en classe. Pour le retour réflexif à l'issue de la lecture complète du roman, on encouragera les élèves à comparer leurs premières impressions avec les nouvelles, mais aussi d'échanger leurs impressions entre eux.

Attendus Notebox:

1. *Many women writers published books in the 19th century, like Jane Austen, the Brontë sisters or even George Eliot, a woman writer who also used a male pseudonym.*

The governess = an important figure in literature. She became famous in the period, and was neither a servant nor part of the middle-class. A complex status.

Video transcript

Onscreen text: The Governess

Kathryn Hughes, historian: A governess is a woman, probably young, but not necessarily, could be middle-aged, who lives with a family and is responsible for the teaching of the girls, so that could be anywhere from about a five-year old up to an eighteen-year old. She may also educate boys up until about the age of eight, at which point they go away to school. The governess could be teaching anything from very basic stuff like the three R's, reading, writing, arithmetic, right up to really quite complex subjects, French, Italian, piano playing, use of the globes, which we know as geography really, algebra. Governesses who taught older girls were responsible for training them up in what were called "accomplishments". Now these are the kinds of skills that girls were assumed to need once they entered the middle-class marriage market. So that might include things like speaking French, playing the piano, deportment, you know, walking around with a book on your head so that you have a straight spine, dance even, that kind of basket of accomplishments and skills that make you ready to find a husband. But it wasn't just that that governesses taught. They were also responsible for their charges' moral education. They often superintended children's prayers at night time, they heard them reading from the Bible. They were constantly inculcating sort of normal moral truths about not lying, not pinching your sibling, being grateful for everything, being kind to your parents. So it was a difficult kind of job. I mean on the one hand, you're teaching girls in effect how to show off, on the hand, you're also trying to teach them how to be good, Christian women. It's a very, very complicated role and it's no wonder that an awful lot of governesses found it an immense strain.

Onscreen text: What kind of women became governesses?

The sort of person who was most likely to become a governess was a young woman, from a middle-class home, that is an educated home, who for some reason just didn't have a source of income. Her father perhaps had failed as a businessman, or perhaps her brother has lost his job, perhaps her mother had died, there was some reason why she didn't have enough money and she needed to go out and make some. And how she did that, without losing caste, without becoming shamefully working class, was to go and live with another family, was to go and hire herself out as a sort of surrogate mother in somebody else's household.

Onscreen text: What kind of people employed governesses?

You've got a newly affluent middle class. They want to ape the kind of ways of living of the aristocracy, and one way they can do that is by hiring a more or less genteel woman to raise their daughters. So employing a governess becomes a kind of mark of status, it's kind of conspicuous consumption. It says, 'Look, I can afford to employ a woman, a genteel young woman, to teach my children.'

Onscreen text: Betwixt and between

The governess occupied an incredibly awkward situation in the middle-class home. I mean she's not one of the family, but she's not a servant either, and as result she found herself really very, very much alone. The family was the family, they didn't want this extra person at the

dinner table, it's always awkward when you've got people whom you don't very well. In any case, she's their employee, they can't relax in front of her. The servants meanwhile don't want to be her friend, she's stuck-up as far as they're concerned. They have to serve her a separate meal, often in the schoolroom, she makes extra work for them. That's extra work, that's more kind of journeys up the stairs, that's more washing up. Therefore really nobody likes her. And it's a terribly lonely situation. I think the phrase that really sums up the governess is "betwixt and between". She's a woman who's employed to look after somebody else's children, but she doesn't have children herself. She's a genteel lady, but the family that employs her doesn't really think that she's smart enough to sit down to dinner with them. And the servants, who wait on her, think really that she's no better than them and they really can't stand her stuck-up airs. She's supposed to dress appropriately, which means elegantly, but she doesn't actually have enough money really to get her boots repaired or to get her gloves cleaned. I mean, she's in the middle of a kind of lot of, lot of tensions, and living them out must have been an incredibly uncomfortable situation in which to be.

Onscreen text: Depictions of the governess in 19th century literature.

What's absolutely extraordinary is how the governess starts to pop up in novels of the period, from the 1840s and beyond. If you think about *Jane Eyre*, she's a governess. Becky Sharp of *Vanity Fair*, she's also a governess. I think the point is that novels in the 19th century need as a central figure, a young person who's going out to make their way in the world, and they need to have, you know, no parents looking after them, no kind friends watching that they don't go wrong. They also need not to have any money of course, because they need to make their fortunes. And the answer really is she's going to have to be a governess. That is the only kind of twenty-year-old girl who is going to have a story about going out into the world, who's going to be unprotected. "Friendless" is the word that the 19th-century uses. A friendless girl who's going to have adventures, who's going to be absolutely respectable. We can't have a shop girl going out into the world, that won't make sense. We can't have a prostitute going out into the world, that really won't make sense to a middle class readership, so we have to have the governess. She's a fantastic figure for novelists.

Audio transcript

Why do we love *Jane Eyre*?

Melvyn Bragg: Dinah Birch, what impact did *Jane Eyre* have when it was published?

Dinah Birch: It was a huge success. Some critics had reservations about its fiery nature, that sense in which, as Elizabeth Rigby famously said, "It seemed to represent a sort of ungodly discontent." But readers cared nothing for that. They thought it was wonderful. And you can see why it achieved that popularity, which indeed has endured. It is still a very popular novel. It has the thrills of the Gothic. Karen's mentioned the importance of that 18th-century precedent, which then translated into a Gothic idiom which was very important to the Brontë siblings and is persistently there: those isolated houses, the gloomy context, the young woman in danger, who is preyed upon by a series of very unpleasant men, from John Reed through to Brocklehurst, and in a different sense St. John Rivers, she is vulnerable but she persists. It's full of incident, it's never dull. She moves from place to place: Gateshead, Lowood, Thornfield, Ferndean. So you have a kind of constantly changing scene. It's intensely emotional. Also intellectual, it values the intellect, values thought. But it's also, I think, keenly aware of the world around the characters. There's a lot of weather in *Jane Eyre*. The landscape, brilliantly

evoked. The houses, very domestic in some ways. What people are eating. What people are wearing. You always have a pretty good idea of what Jane is wearing.

Melvyn Bragg: You mentioned in terms of Elizabeth Rigby someone who was critical. The criticism was rather based on the idea that she was too revolutionary and Chartism was just going on and this wouldn't do, especially, as it turned out, from a woman. But she had very strong supporters, among the greatest was Thackeray, whom she admired enormously, so to be supported by her great hero must have been something.

Dinah Birch: And it should be said that the balance of critical opinion was favourable. There were a few dissenting voices. But in general, people did recognise the quality of *Jane Eyre*. One of the things that I think did make it attractive at the time, and since, is that in *Jane Eyre*, every character, we meet a good many of characters, gets exactly what he or she deserves. It doesn't happen in life, but it does happen in *Jane Eyre*.

MB: That's why we have fiction.

Dinah Birch: Well we don't always get it in fiction but we do get it in *Jane Eyre*. And it is a very gratifying thing for a reader, and it's one of the reasons for its success.

MB: Karen, Karen O'Brien, as has been mentioned by Sarah, the self-possession, self-belief, is very strong and I think that must have been very attractive to any readers. I mean I was very attracted to it, I read it when I was a young boy, but young women at the time. Can you describe that more, more emphatically, because it goes right through. She is very sure of her ideas, she is very sure of her stance. I mean, as a 10-year-old, she berates the woman who is supposed to have brought her up, and gives her a mouthful as you would say, doesn't she?

Karen O'Brien: She stands up to Mrs. Reed and she says, "Speak I must," and that sense of a hard, indomitable inner self that cannot be conquered that actually thrives on resistance, is there right from the beginning, so it is an innate characteristic in Jane Eyre, and you see it playing its way out in these various antagonistic encounters she has with Mr. Brocklehurst and also with Rochester himself, so I think it's actually strengthened by that opposition. I think there's also as part of that inner character a burning sense of justice and injustice and you get in the novel a lot of judicial and forensic metaphors and you almost get these mini-trial scenes during the course of the novel. And again, I think that idea that not only does she have a strong sense of self and what is owed to her as a woman and a person, but she seeks to establish that in the wider community. She's a highly, highly passionate woman, she falls deeply and very erotically in love with Rochester, at the same time, there's a side to her nature, and you see this very much when she's sort of talking to herself in the narrative, that is very self-aware and there's a voice inside her that contains and controls. So that famous moment when she decides that she's not going to become Mr. Rochester's mistress, she is going to run away, you can say in some ways that's the conventional Jane Eyre who doesn't want to become a mistress if she can't become a wife, but it's also the side that says, "I care for myself."

Attendus Notebook:

A Bildungsroman, different from Jane Austen's fiction

Jane: a strong and inspiring character for readers through times

DISCOVERING THE BOOK

Pages 6-7

Conseils de mise en œuvre

Cette phase de découverte du livre est absolument essentielle car elle permet de faire un premier point avec les élèves et surtout les rassurer avant d'entrer dans la lecture en leur montrant qu'ils peuvent s'exprimer et déduire des éléments de l'intrigue avant même d'avoir abordé le texte.

L'anticipation par les extraits du roman graphique permet aussi de faire réagir les élèves sur le contexte socio-culturel dans lequel s'inscrit l'intrigue.

Plusieurs mises en œuvre sont possibles :

- INDIVIDUAL WORK : L'activité 1 est travaillée en autonomie en classe et les activités 2 et 3 sont données à la maison.
- GROUP WORK :
 - ✓ La classe est divisée en binômes. Un élève travaille sur une page et prépare ses premières impressions et son camarade se concentre sur l'autre.
 - ✓ Les élèves échangent et confrontent leurs idées lors de la mise en commun.
 - ✓ Les idées clés sont notées dans la *notebox*.

On pourra proposer un travail de groupe pour l'activité 4 en proposant de la différenciation pédagogique. Les élèves plus à l'aise en expression écrite travaillent sur le texte de la quatrième de couverture et leurs camarades utilisent les indices visuels pour partager leurs idées. On peut ensuite proposer à chaque groupe d'aller noter sa proposition de quatrième de couverture au tableau et de choisir les meilleures phrases de chacune pour en élaborer une nouvelle commune.

La mise en commun permet de donner aux élèves les premiers moyens lexicaux et de faire un point avec eux sur les outils méthodologiques nécessaires pour partager leur ressenti de lecteur.

Dans un dernier temps, on pourra faire réagir les élèves sur la présence d'un seul personnage sur la première de couverture alors que le roman en contient plusieurs.

Attendus :

1. First page: *a group of children, but also a servant*

There seems to be a conflict/ one girl is rejected, she is mistreated

Second page: later in the story, chapter 12, a woman and a horse rider/ a dark atmosphere/ the woman is rescuing the man

Probably the story will be about an orphan, a lonely girl etc

2. *The genre mentioned is an autobiography. However, there's already a contrast between the title of the book Jane Eyre and the author's pseudonym : Currer Bell, therefore it might be a fictional autobiography.* In addition, the front page makes no mention of the 'real' author Charlotte Brontë, and instead focuses on the main character, Jane Eyre, being the writer of her own story, writing an autobiography.

3. Given the front page and the comic pages, we might follow Jane Eyre throughout her life, from her youth to her adult life, and the many obstacles she will face as an intellectual and independent woman.

4. On valorisera ici toutes les idées que les élèves pourraient avoir et cohérentes avec les éléments précédents.

PART 1 – A TORMENTED CHILDHOOD

EXTRACT 1

Page 8

Conseils de mise en œuvre

Cette première partie invite les élèves à saisir les premiers éléments de contexte et de caractérisation des personnages. Le roman se passe dans l'Angleterre victorienne du dix-neuvième siècle, avec une société très cadrée mais on découvre aussi le point de vue de Jane qui revient sur les événements de son enfance.

Pour rassurer les élèves et les accompagner dans l'entrée dans la lecture du roman, ce travail peut être mis en œuvre en classe. Pour dynamiser la prise de contact avec le texte, on peut faire écouter l'extrait (téléchargeable du site compagnon), le lisant en parallèle avant de laisser les élèves réfléchir à l'activité 1.

Pour gagner du temps, l'ensemble des élèves lisent l'extrait, puis chaque groupe se concentre sur un des éléments du tableau. La mise en commun permettra de créer de l'interaction entre les élèves à partir du texte.

La rubrique **Focus On** aidera les élèves à comprendre l'idéologie ambiante dans laquelle les personnages évoluent. On peut le faire lire en parallèle de l'extrait ou en complément à la maison.

Corrigés

Note box

"Me, she had dispensed from joining the group" (l.14-15)

"She regretted to be under the necessity of keeping me at a distance; but [...] she really must exclude me from privileges intended only for contented, happy, little children." (l.15-16 [...] l.20-21)

"I was shrined in double retirement." (l.30-31)

1.

The narrator	Time and place	The other characters	Nature and the cold season
A child Apart from the rest of the group Answers back to adults Prefers reading to going outside	November At the Reeds Drawing-room and breakfast-room	Bessie, the nurse Mrs. Reed, the mother of: Eliza, John and Georgina.	Dark clouds Heavy rain Early twilight Monotonous day Mist

2.

"[...] and a heart saddened by the **chidings** of Bessie, the nurse [...]" (l.8)

"Jane, I don't like cavillers or questioners; besides, there is something **truly forbidding** in a child taking up her elders in that manner." (l.23-25)

3. The use of the anteposition shows that Jane stands out from the rest of the crowd. She appears to be an underdog and the fact of placing the pronoun “me” at the beginning of the sentence enables Charlotte Brontë to indicate that she is the main character.

4. *The cold weather and the winter season can be seen as the metaphor for Jane’s relationship to Mrs. Reed. The former is extremely cold towards her niece.*

Focus on Manners in the Victorian era

Cet élément de contexte est essentiel pour donner une clé de lecture aux élèves et leur permettre de comprendre le personnage de Jane. Durant l’ère victorienne, les bonnes manières étaient essentielles dans les familles de classes sociales favorisées.

Grammar lab

a. The main tense is the preterite.

b. Here we can see the narrator use the present perfect, because the action done in the past has a direct impact on/link with the present situation. It helps to portray Jane as a victim.

c. In a narrative, the tense used to describe the main events is the **preterite**, while the **present perfect** is used when the event described is linked to the present situation.

5. Check your understanding

- a. false
- b. true
- c. false
- d. true
- e. false

EXTRACT 2

Page 10

Conseils de mise en œuvre

L’objectif de cet extrait est de montrer comment la famille Reed maltraite Jane malgré leurs liens filiaux. Les élèves découvrent les règles d’héritage en vigueur dans l’Angleterre du 19^{ème} siècle et rencontrent un des premiers personnages masculins défiant Jane dans le roman.

L’extrait peut être travaillé en classe ou à la maison.

Pour aider les élèves dans leur entrée dans la lecture, on peut leur proposer dans un premier temps de visionner l’extrait d’une adaptation correspondant et sans le son pour qu’ils se concentrent sur les éléments non verbaux.

On peut aussi leur proposer de visionner les 25 premières secondes du lien suivant pour leur faire émettre des hypothèses sur le contenu de l’extrait :

https://www.youtube.com/watch?v=M8M_-o8hdDM

Corrigés

Note box

Resigned = used to being mistreated by John

Rebellious, outrage

passionate

1. John is cruel and abusive towards Jane, he feels no sympathy for her and even beats her up. He feels entitled to his role and can't bear Jane's somewhat rebellious attitude and the fact that she is raised by his family.

2. John's father, Mr. Reed, was a relative of Jane's (her uncle). Her parents must have been poor or abandoned her without money, as John says "you have no money; your father left you none" (l.9-10) She is probably an orphan as John calls her "a dependent".

3. "That is [...] for the look you had in your eyes two minutes since, you rat!" (l.1-2)

"You are a dependent, Mama says" (l.9)

"you ought to beg, and not to live here with gentlemen's children like us" (l.10)

"[...] he called me 'Rat! Rat!' and bellowed out aloud" (l.28)

Focus on Social status in 19th-century Britain

Ce focus on permet aux élèves de comprendre que plus que jamais la société victorienne était une société de classe. La vie de chacun était réglementée en fonction de sa classe sociale.

Sound Lab

The repeated pattern "You are like" followed by increased images of abusers (a murderer, a slave-driver, Roman emperors) shows the depth of Jane's feeling, as the comparison goes higher and higher on the scale of cruelty. It enables Charlotte Brontë to characterise her as a passionate and rebellious character.

4. Check your understanding

Les éléments surlignés indiquent les mensonges et les éléments soulignés, les éléments vrais.

a. John **apologises** after verbally and physically abusing her.

b. Bessie and Abbot are prejudiced against Jane. Georgina hates Jane. Eliza **helps** her.

c. Jane is passionate, rebellious and **illiterate**.

d. Jane is falsely accused. John is **a victim**. Mrs. Reed despises Jane's social status.



Your task

Conseils de mise en œuvre

Cette tâche d'expression écrite peut être mise en œuvre de plusieurs façons :

- INDIVIDUAL WORK : L'activité est préparée en autonomie en classe et les élèves échangent et s'inter corrigent leur proposition en binôme.
- GROUP WORK :
 - ✓ La classe est divisée en plusieurs groupes, chacun rédige deux paragraphes
 - ✓ Les élèves échangent et confrontent leurs idées lors de la mise en commun.
 - ✓ Une trace écrite est élaborée en collégiale à partir des phrases proposées par chacun des groupes.

Quelque soit la modalité de travail choisie, on rappellera les attendus d'un extrait de journal intime et on peut également proposer d'ajouter une 3^{ème} step :

- Step 3: *Compare and discuss your version with your classmates'.*

PART 2 – LOWOOD

EXTRACT 1

Page 12

Conseils de mise en œuvre

Cette partie invite les élèves à découvrir la deuxième étape du cheminement de Jane marquant la fin de son enfance et de nouveaux obstacles à affronter à Lowood.

Pour dynamiser et varier les approches, on peut envisager de faire écouter le texte à l'aide de l'enregistrement disponible sur le site compagnon pour permettre aux élèves d'entrer dans le texte à travers une autre modalité. Pour le *notebox*, on peut diviser la classe en deux, un groupe en charge de surligner les paroles de Mr Brocklehurst et l'autre les pensées de Jane.

On pourra par ailleurs proposer aux élèves de visionner l'adaptation de l'extrait en classe ou à la maison, et à comparer texte et film :

<https://www.youtube.com/watch?v=4aRc4PPjTzA>

Corrigés

Note box

Toutes les paroles de Mr Brocklehurst à surligner d'une couleur. Elles sont facilement identifiables car marquées par des guillemets et il s'agit de discours direct. Ex : *"A careless girl »*, said Mr. Brocklehurst.

Les pensées de Jane sont à surligner d'une autre couleur et sont identifiable par la focalisation interne du passage, puisqu'il s'agit toujours de la narratrice. Ex : *"For I felt their eyes directed like burning glasses against my scorched skin"*

1. She dropped/broke her slate.
2. God, He, the Evil One, clergyman, one of God's own lambs, the true flock, soul, salvation, Christian heathen, prayers. (Brahma, Juggernaut.) It makes Mr. Brocklehurst seem a very severe, cruel Christian.
3. From Mr. Brocklehurst's point of view, Jane is a liar, possessed by the Devil himself, and is unredeemable. This is felt as an undeserved humiliation by Jane, who feels isolated and knows that she hasn't been disrespectful, but actually that it has been the opposite. She has been mistreated by the Reeds and now is humiliated at Lowood.
4. It makes him appear formidable and gives the impression that he won't change his opinion in any way. Black marble is often used for graves in a cemetery, which makes him appear particularly frightening and tall.

Grammar Lab

- b. The imperative form and the modal auxiliary "must" are in use here.
- c. Charlotte Brontë chose to both use the auxiliary and the imperative form to convey a sense of obligation and order. It enables her to characterise Mr Brocklehurst as a strict figure and portray the living conditions at Lowood.

Style Lab

LOW-WOOD: If we use onomastics, we notice that the institution is called Low-wood, and so it evokes a place associated to inferiority. The name is another clue for Jane's mistreatment there.

5. In this passage, Mr. Brocklehurst condemns Jane and verbally abuses her in front of the whole school. In fact, he treats her in a most unfair way, and she appears as a scapegoat. However, despite the false accusations, Jane refuses her condition. Her rebellious personality leads her to denounce Mr. Brocklehurst's attitude and harsh religious principles.

6. Check your understanding

- a. *Jane Eyre answers back to Mr. Brocklehurst.* **False.** She remains silent throughout, even though she feels humiliated.
- b. *The clergyman humiliates Jane in front of the whole school.* **True.** He has her stand on a stool so that everyone can see her while he asks students to treat her like a demon child.
- c. *Religious principles are not taught at Lowood.* **False** Very strict religious principles are taught there
- d. *Jane feels both scared and outraged.* **True.** She is so scared she is paralysed, and feels "an impulse of fury" (l.9) against the Reeds, but also against Mr. Brocklehurst.

EXTRACT 2

Page 14

Conseils de mise en œuvre

Cet extrait invite les élèves à se concentrer sur l'évolution du personnage de Jane depuis son arrivée à Lowood, et plus largement depuis le début du roman.

On peut proposer aux élèves de lire le chapitre 10 à la maison en amont de la séance consacrée au passage pour prendre le temps de la lecture et avoir en tête l'ellipse temporelle qui se joue ici.

C'est également un moment idéal pour évoquer avec les élèves la fonction et le rôle des gouvernantes, figure importante, émergeant dans l'Angleterre du 19^{ème} siècle.

Corrigés

Note box

She wants a new experience, she repeats the expression "a new servitude".

She wants "a new place, in a new house, amongst new faces".

She's looking for a situation, and decides to advertise.

- 1. "Yes—yes—the end is not so difficult;" / "Can I not get something of my own will?" "I then ordered my brain to find a response"
- 2. Freedom: liberty, excitement, enjoyment, my own will
Servitude: serve/servitude
- 3. Jane puts forward her experience as a teacher at Lowood as well as her accomplishments like speaking French or drawing. She expects a new challenge and experience from this new project.

Grammar Lab

a. *Is not the thing feasible?/ How do people do to get to a new place? /What do I want?*

b. The rhetorical questions enabled Charlotte Brontë to make the reader think, and to reflect on women's conditions. Jane is a determined character and the questions highlight her willingness to provide for herself, to be independent and make her own living and her own choices. All those values were extremely rare for women in such a period.

4. Jane is likely going to escape from Lowood., and will start working for Mrs. Fairfax. It can be a new beginning for her. She might meet new people too.

5. Check your understanding

a. False.

b. True.

c. True.

d. False.



Your task

Conseils de mise en œuvre

On propose ici de vérifier la compréhension de l'extrait par un mode de communication bien connu des élèves : des courts messages audios échangés dans les messageries instantanées. Les élèves peuvent réaliser cette tâche en binôme. On insistera sur la nécessité de partager leur ressenti de lecteur sur la première partie du roman.

La tâche peut être réalisée à la maison, les élèves s'enregistrent et déposent leurs productions sur l'ENT.

Si l'activité est proposée en classe, on peut inviter les élèves à réaliser cet échange en direct et à les confronter à ceux de leur camarade, pour ensuite voter pour celui qu'ils trouvent le plus approprié.

On attend et valorisera tous les éléments de l'intrigue mentionnés, de caractérisation de Jane, mais aussi d'hypothèses sur la suite de l'histoire.

PART 3 – AN UNEXPECTED ENCOUNTER

Cette partie traite d'une des thématiques au cœur du roman : la relation entre Jane et Rochester, inhabituelle et passionnée dès leur rencontre. Elle invitera les élèves à réfléchir aux codes sociaux de l'époque, mais aussi à découvrir le genre de "*Gothic romance*" dont le roman est un des exemples par excellence. La rencontre entre les deux personnages constitue également un point fort dans le cheminement de Jane.

EXTRACT 1

Page 17

Conseils de mise en œuvre

Pour varier les mises en œuvre, on peut dans un premier temps visionner la scène durant laquelle Jane rencontre Rochester pour la première fois dans l'adaptation de Cary Fukunaga recueillir les impressions des élèves et introduire le passage et l'extrait 2 qui suit.

<https://www.youtube.com/watch?v=QxR7k4e1I0Y>

Le passage peut être visionné une fois sans le son, puis avec avant de poursuivre avec la lecture du texte.

Corrigés

Note Box

Le champ lexical des sens est très présent dans ce passage pour créer l'atmosphère gothique. On peut proposer aux élèves de travailler en binôme, l'un relevant toutes les expressions associées à la vue et l'autre aux sons.

Sight	Sound
<i>brightening</i>	<i>hush</i>
<i>looked</i>	<i>hear</i>
<i>picture</i>	<i>murmurs</i>
<i>I watched for it</i>	<i>ear</i>
<i>appear</i>	<i>calm</i>
<i>in the form of</i>	<i>sough</i>
<i>In sight</i>	<i>rude noise</i>
<i>seeing his master</i>	<i>rippling, whispering</i>
	<i>clatter</i>
	<i>tramp, tramp</i>
	<i>I heard</i>
	<i>quietly</i>
	<i>a sliding sound</i>
	<i>a clattering tumble</i>
	<i>hearing the horse groan</i>
	<i>echoed the sound</i>

1.

The first paragraph includes the alliterations of the sounds /h/ /t/ and /l/ which evoke the quietness and a smooth rhythm, whereas the second paragraph includes harsher and stronger sounds like /b/ or /k/ which show that something is happening and the peace and quiet is interrupted.

Sound Lab

a. The first paragraph contains soft sounds such as “h” and “ch” that echo the pleasant meaning of the sights and sounds Brontë describes. The sentences are long and unbroken, giving an impression of calm. The second paragraph begins with a lot of hard sounds/plosives (d/k/p/t), climaxing in an alliterative phrase full of T sounds: “a positive tramp, tramp, a metallic clatter”. The rest of the paragraph alternates soft sounds to describe the calm that was broken, and hard sounds to describe the din.

b. It creates an atmosphere where we are expecting something to happen and for that thing to break the harmony/create disruption. It foreshadows a new disruptive event in the plot.

2. The atmosphere has reminded Jane of her nurse’s fairy tales, particularly the Gytrash: a large horse, dog or mule. She is expecting to see this and when she sees a dog it confirms her impression. She also thinks of goblins. These are all supernatural elements.

3. Jane is looking back at her younger self, as indicated by “In those days I was young,” “maturing youth”, which shows that she is looking back at the events.

4. At the end of this passage, Jane confronts and helps a stranger in the night. Despite the mysterious atmosphere and the unexpected encounter, Jane is brave enough to speak to a perfect stranger, who first reminded her of her childhood tales characters. This plot twist constitutes a first turning point in the story.

5. Check your understanding

On invitera ici les élèves à représenter la scène grâce aux informations du texte et à l’ambiance instaurée par Brontë. Ils peuvent réaliser ce dessin seuls ou à plusieurs mains. On leur rappellera bien sûr qu’il n’y a pas besoin de savoir bien dessiner et que quelque chose de simple, schématique peut fonctionner aussi. Ils pourront également s’aider des visuels présentés par l’extrait de la bande-dessinée de la page 6.

Enfin, on peut proposer aux élèves dans un deuxième temps de présenter leur dessin à la classe/leur îlot pour expliquer les choix qu’ils ont fait. La classe peut voter pour leur préféré.

EXTRACT 2

Page 19

Conseils de mise en œuvre

Comme l’extrait 1 et 2 s’enchaînent dans le roman, on peut aussi choisir de mener le travail en groupe. Le premier travaille sur l’extrait 1 et le deuxième sur l’extrait 2.

On peut aussi proposer de donner l’extrait 1 en travail autonome à la maison, pour revenir ensuite sur l’extrait 2 en classe.

Corrigés

Note Box

Ici aussi, on peut suggérer aux élèves de travailler en binôme, l’un se concentrant sur la personnalité de Jane et l’autre sur celle de Rochester.

Jane: brave, daring, intrigued,

Rochester: rude, moody, curious, intrigued, sarcastic

1. Jane: "I felt no fear of him, and but little shyness."

"I had a theoretical reverence and homage for beauty, elegance, gallantry, fascination; but had I met those qualities incarnate in masculine shape, I should have known instinctively that they neither had nor could have sympathy with anything in me."

"I cannot think of leaving you, sir,"

"I am not at all afraid"

"I was mortally afraid of its trampling fore-feet. "

daring – helpful – puzzled – brave - autonomous

The traveller:

"the frown, the roughness of the traveller"

"he had hardly turned his eyes in my direction before."

"He seemed puzzled to decide what I was"

"The traveller waited and watched for some time, and at last he laughed."

brooding– distant — solemn – puzzled – mysterious-

2. a. It is a dark, isolated part of the countryside, on a small road ("a solitary lane"). This first meeting takes place in the middle of nowhere.

b. Brontë had shown that Jane was afraid of a supernatural apparition, but now she seems calm. Her judgment of the traveller's appearance makes him seem quite unpleasant, yet Jane says it is his unfriendliness that makes her feel free to speak. She created an atmosphere typical of Gothic romance, that is, supernatural elements, scary surroundings and two lonely characters, and yet, they are about to meet and their lives are about to change.

c. We feel that the traveller is going to be an important character but we're not sure whether his influence will be good or bad. In any case, he is intriguing. As readers, we feel like something is going to happen between the two characters and it makes us want to carry on reading.

3. Jane shares her thoughts on Mr Rochester's physical appearance in the first and second paragraph with expressions such as "Had he been a handsome, heroic-looking young gentleman" or "but the frown, the roughness of the traveller set me at ease." In fact, she thinks he doesn't seem friendly, or particularly handsome. All of the description is quite negative, but it doesn't put her off, quite the opposite.

4. Jane and Rochester are having their first conversation in chapter 12. In this first-meeting scene, Brontë describes an unexpected meeting in a romantic setting. However, this first-meeting is unusual as Mr Rochester is described as not at all like Prince Charming but sounds rather as a grumpy traveller. He is astounded by Jane's tone. She definitely sounds at-ease and like a strong-willed young lady. In fact, she questions the traditional gender roles of the period in this passage by walking alone and addressing a perfect stranger with no fear.

Translation Lab

Original text	French translation by Mme Lesbazeilles Souvestre	Changes noticed
Something of daylight still lingered	<i>Le jour n'était pas complètement fini</i>	<i>Verbe au négatif à la place du positif. Le jour (un nom) est placé en première position et étoffé par</i>

		<i>rapport à l'expression de départ.</i>
I could see him plainly	<i>Je pus voir l'étranger</i>	<i>Perte de l'adverbe (plainly), mais "him", remplacé par un nom plus précis ("l'étranger").</i>
His figure was enveloped in a riding cloak, fur collared and steel clasped	<i>Il était enveloppé d'une redingote à collet de fourrure et à boutons d'acier</i>	<i>Participe passé (collared, clasped) remplacé par un nom « à... » L'adjectif possessif "his" est remplacé par le pronom personnel « il » en français</i>

5. Check your understanding

a. 2 b. 4 c. 5 d. 1 e. 3

EXTRACT 3

Page 22

Conseils de mise en œuvre

Plusieurs mises en œuvre sont possibles pour l'étude de ce passage.

On peut proposer aux élèves d'écouter l'extrait et de suivre en même temps (fichier sur le site compagnon).

On peut aussi proposer un travail d'anticipation, en divisant la classe en 2 groupes. Chaque groupe visionne une adaptation différente avant d'entrer dans la lecture :

- Groupe 1 : Adaptation de 2011 (Carry Fukunaga) :
<https://www.youtube.com/watch?v=FoWMqVWB0CE>
- Groupe 2 : Adaptation de 1983 (BBC mini series) :
https://www.youtube.com/watch?v=rsz_PTu2x5Y

Les élèves pourront revenir sur leurs comparaisons à l'issue de l'étude du passage.

Corrigés

Note Box

Not handsome, waves of hair, mass of intellectual organs, a marked breadth to the upper part of his head

1. a. Normally it was not a servant's role to express an opinion about their master, and certainly not about his appearance. Mr Rochester's direct question puts Jane in a difficult situation, but she points out that she could have avoided the difficulty by saying "something conventionally vague and polite". Instead, she answers the question honestly.

b. She remains polite, using "sir". The dash attaches her reply to her comment "before I was aware", making it seem really out of her control to avoid saying it. In addition, the use of the dash indicates a break in the narrative, and creates some form of suspense before her blunt answer. It reinforces Jane's characterisation as a determined and original character.

2. In this passage, Brontë presents us with a unique heroine voicing her opinion despite the strict rules imposed on by her social status. Rochester and Jane are discussing physical

appearances, beauty and to a certain extent love. Rochester is trying to find out whether Jane has experienced love before. In fact, their conversation questions the propriety and sets of rules of the period.

3. a. Mr Rochester seems to be trying to show he is unfeeling, yet he leaves an opening, saying “pervious... through a chink or two still.” He implies he has been hurt and has learned to protect himself.

b. It implies that he hopes to feel emotions again, and given the genre of the novel, those emotions might be for Jane. We understand that Jane might be the one helping him out and that there is going to be a love story between them.

4. Check your understanding

Cette petite tâche propose aux élèves de vérifier leur compréhension de la relation non conventionnelle entre Rochester et Jane à travers le dessin. Cette tâche peut être réalisée en groupe, une proposition par îlot en précisant aux élèves qu'ils n'ont pas besoin d'être bons en dessin pour réaliser l'activité.

En fonction du temps dont on dispose, on peut dans un second temps demander à chaque groupe de justifier son illustration pour favoriser l'appropriation de la caractérisation et favoriser l'interaction élève-élève.



Your task

Conseils de mise en œuvre

Cette tâche d'expression écrite peut être réalisée seul(e) ou en groupe. Il s'agit de vérifier que les élèves se sont appropriés les éléments de l'intrigue et anticipent sur la suite du roman et notamment sur la relation amoureuse naissante entre Jane et Rochester.

On encouragera la créativité des élèves. On peut également leur proposer de réaliser cette tâche grâce à un logiciel d'écriture collaborative comme framapad ou le Pad de l'ENT pour qu'ils co-construisent le dialogue. Enfin, on peut également proposer aux élèves de rédiger ce dialogue sous forme d'échanges de textos très contemporains.

PART 4 – MYSTERIES AT THORNFIELD

Cette partie, contenant un seul passage vise à faire découvrir aux élèves les codes du genre gothique qui ont influencé l'écriture de Charlotte Brontë et qui contribuent ici à faire avancer l'intrigue.

Page 34

Conseils de mise en œuvre

Les élèves pourront s'appuyer sur le Focus On p.26 et éventuellement relire le focus on p.19 pour les aider à mieux saisir les enjeux du passage.

L'extrait peut être étudié en amont de la séance à la maison, et en autonomie.

S'il est étudié en classe, on peut proposer aux élèves de travailler en binôme, ou diviser la classe en trois groupes, pour ensuite échanger leurs impressions.

Note box

On encouragera les élèves à noter tous les éléments qui expriment ou contribuent à exprimer un sentiment d'étrangeté :

my heart beat anxiously / My inward tranquillity was broken / the clock struck two / dark gallery outside / chilled with fear / an unbroken hush reigned through the whole house / marrow-freezing incident / goblin / the unnatural sound / something gurgled and moaned / something creaked / all the elves / sorceress, etc.

1. a. Pour gagner du temps et créer de l'interaction entre élèves, on peut diviser la classe en trois groupes pour cette activité, chacun se concentrant sur un des champs lexicaux avant d'échanger avec ses camarades.

Sight and sound	Anxiety	Supernatural elements
<i>The clock struck two. demoniac laugh unnatural sound Something gurgled and moaned Steps the air quite dim, as if filled with smoke The hiss of the quenched element, the breakage of a pitcher Splash of the shower-bath</i>	<i>my heart beat anxiously: my inward tranquillity was broken I was chilled with fear. Silence composes the nerves marrow-freezing trembling hand</i>	<i>Demoniac goblin-laughter possessed with a devil all the elves in Christendom witch, sorceress</i>

b. The scene takes place at night, in the dark for the most part. Jane is already in an anxious state, so likely to perceive unexpected noises as frightening or unnatural. She hears a terrifying laugh and associates it with Grace Poole. Once she gets up, smoke as well as the darkness obscures her view. The sight of Rochester, asleep as if dead, surrounded by flames, is very dramatic and Gothic. Also, the description of the house and the dark rooms echo the big frightening mansion of Gothic fiction. Charlotte Brontë's description expresses an uncanny atmosphere.

2. She thinks that it might be Grace Poole, from previous encounters with her, and is scared of what she might do. Jane hears the door to the third storey close, so she thinks it's safe to

go out but she is still scared and wants company. In fact, the use of the impersonal “something” contributes to characterise the noise as coming from an unidentified creature. As readers, we might imagine a ghost or something and it adds a dramatic and tense atmosphere to the passage. This is clearly shown in the movie adaptation with the way the camera moves and the choice in lightning.

3. a. At the beginning of the scene, she was anxious that Mr Rochester was going to leave Thornfield and couldn't sleep. She feels very disturbed and ill-at-ease. By the end, she is relieved to have saved his life but worried that he is still in danger and wants him to investigate what happened.

b. Saving someone's life is generally considered to create a connection with them. Jane is in some way taken into Rochester's confidence. In addition, they feel both very protective of each other. Jane by saving his life, and Rochester by giving his dressing-gown and protecting her afterwards.

4. Check your understanding

- a.** The scene takes place **when it's pitch dark**.
- b.** The setting is **intriguing**.
- c.** Jane feels **disturbed**.
- d.** Jane saves Rochester **from the fire**.
- e.** The two characters are **getting closer**.



Your task

Conseils de mise en œuvre

Cette tâche peut être réalisée seul ou à plusieurs. On peut également choisir de la proposer en activité d'expression orale en continu, si on souhaite entraîner davantage les élèves à l'oral.

Si elle est réalisée à plusieurs, elle peut permettre de travailler l'activité langagière de médiation. Les élèves pourront expliciter les éléments les plus complexes à leurs camarades pour qu'ils rédigent ensemble le mémo.

Éléments attendus :

Tous les éléments qui permettent de montrer les éléments de l'intrigue, fait ressortir les émotions des personnages, les éléments gothiques et la tension ambiante.

Dear cast members,

I would like us to create a very tense atmosphere for the fire scene.

Jane is both nervous and brave in this passage and this needs to clearly appear on screen.

Rochester appears only in the second part of the scene, he both needs to sound surprised but also protective of Jane. We need to see the bond between both characters ...

PART 5 – A ROMANTIC PROSPECT?

EXTRACT 1

Page 27

Corrigés

Note box

“I sometimes have a queer feeling with regard to you—especially when you are near me, as now: it is as if I had a string somewhere under my left ribs, tightly and inextricably knotted to a similar string situated in the corresponding quarter of your little frame.”

“The vehemence of emotion, stirred by grief and love within me”

“what I reverence, with what I delight in,—with an original, a vigorous, an expanded mind. I have known you, Mr. Rochester”.

1. Brontë describes an idyllic summer, with hot day following hot day. On the evening of this scene, Jane is in the beautiful garden, surrounded by flowers, fruit, birds and insects and enjoying the sunset, a very romantic time of day.

2. Mr Rochester has announced he is marrying Miss Ingram and, as Jane herself suggested, thinks Adèle should go to school and Jane to a new post. He is suggesting one in Ireland.

3. Ambiguous, unconventional and romantic: Mr. Rochester

Upset, passionate and sincere: Jane

4. She is suggesting that love for a soulmate can be so absolute that if the love is frustrated, or the loved one has to go far away, it could make the lover physically ill: “I should take to bleeding inwardly.”

5.a. She has been well treated there and has enjoyed her time with Mr Rochester (or she implies more than simply enjoyed.)

b. The repetitions of “I have not”, and “with what” show how strongly Jane has appreciated all these cumulated details. She has found self-respect by being treated respectfully and can now express her feelings passionately, and assert herself in what she wants for her future.

6. Check your understanding

b. Jane is very much affected by Mr. Rochester’s words.

d. Jane feels like she’s treated very well at Thornfield.

EXTRACT 2

Page 29

Corrigés

Note box

“I tell you I must go!”

“it is my spirit that addresses your spirit; just as if both had passed through the grave, and we stood at God’s feet, equal,—as we are!”

“I am no bird; and no net ensnares me; I am a free human being with an independent will, which I now exert to leave you.”

“And your will shall decide your destiny,” he said.

“My bride is here,” he said, again drawing me to him, “because my equal is here, and my likeness.”

1.a. She feels she couldn't bear to watch Mr Rochester married to someone else, even more so because it is someone she feels he doesn't truly love.

b.

2. She uses the metaphor of a bird caught in a net, to refute it and insists that she is free (as any man).

3. He says that she is indeed free and has an independent will, and suggests she uses it by deciding if she will marry him.

5. "I offer you my hand, my heart, and a share of all my possessions." (ll. 35-36)

"I ask you to pass through life at my side—to be my second self, and best earthly companion." (l. 38)

"My bride is here because my equal is here" (l. 52)

"You I love as my own flesh." (l. 63)

6. Mr Rochester makes a passionate proposal to Jane, but she has to feel the marriage would be as equals as she yearns to be free of gender inequality. In this romantic scene, Jane and Mr Rochester seem made for each other, but we know that they would have to overcome social rules and expectations as they are not from the same class.

Style Lab

b. Nature seems to be responding to the characters' emotions. The nightingale's beautiful song is often associated with love and poetry.

7. Check your understanding

Jane:

- refuses to stay and be deprived of true love
- wants to be treated as an equal

Rochester:

- declares his love and proposes
- is reassuring

Jane and Rochester:

- can't stand to be apart
- realise they are meant for each other
- ignore conventions and social norms of the period

PART 6 – THE LUNATIC IN THE ATTIC

EXTRACT 1

Page 33

Corrigés

Note Box

Rochester, Jane, Richard Mason (Bertha's brother), Wood (the clergyman), Briggs (Mason's solicitor), Grace Poole, Bertha Mason.

1. Mr Rochester reveals that the lunatic in the attic is not Grace Poole, but his wife, Bertha Mason, and accuses her brother and family of tricking him into marrying her although they knew she was insane. The scene is very violent. Rochester seems to shout throughout it, and his wife attacks him.

2. 4: Mr. Rochester is attacked.

2: The group climbs up to the attic.

1: The wedding is cancelled.

3: Mr Rochester introduces Bertha Mason.

3. a.

Madness	Animality
lunatic, mad, madwoman, maniac	on all fours, whether a beast or a human being, snatched and growled, mane, clothed hyena, hind feet, bellowed

b. It is frightening and tends to make us feel sorry for Rochester.

4. a. "I was cheated into espousing"

"going to be entrapped into a feigned union with a defrauded wretch"

b. It strengthens the idea that marriage cannot exist without mutual love – it is not simple a contract as was common among the upper classes.

5. a. Jane doesn't really react. She stays surprisingly calm.

b. We are left in doubt: is Jane in shock or did she suspect something? In terms of the scene, we don't need a reaction from Jane to feel shocked, it is quite shocking enough on its own.

Sound Lab

b. She/Rochester is drawing attention to the contrast between the two women and showing in words that he is physically pointing to/indicating each of them in turn.

6. Check your understanding

1. twist

2. the lunatic in the attic

3. depersonalised.

4. frustrated, rebelling

EXTRACT 2

Page 36

Corrigés

1. Rochester wants Jane to live with him, although he can't marry her. He feels he can't live without her. Jane is tempted to yield to passion, but she is determined to follow her moral principles. She doesn't believe they could live a true love if they couldn't be truly married.
2. He admits that Jane must stay of her own free will or not at all. He knows that if he were able to force her to stay their love would disappear as it is a love between equals, not between dominator and dominated.
3. Jane has been thinking no one cares for her. The italics show that she is trying to convince herself that caring for herself is sufficient.

4.

Love and passion	Self-respect and principles	Temptation and doubts
"soothe him; save him; love him; tell him you love him and will be his." "My deep love"	"I will keep the law given by God; sanctioned by man. I will hold to the principles received by me when I was sane, and not mad" "Laws and principles are not for the times when there is no temptation" "Preconceived opinions, foregone determinations, are all I have at this hour to stand by"	"Think of his misery; think of his danger—look at his state when left alone; remember his headlong nature; consider the recklessness following on despair" "the look was far worse to resist than the frantic strain"

5. a. It is as if Jane takes the reader into her confidence.
b. The line of dots seems more final than the end of a chapter. It seems like the ending of this part of Jane's life.

Style Lab

- b. It gives them more reality and conveys how much Jane feels she is being compelled by her feelings to go against her judgement.

6. Check your understanding

- a. true b. false c. true d. true e. false

PART 7 – A DETOUR BY MOOR HOUSE

EXTRACT 1

Page 40

Corrigés

1. a. Mr Rivers/St. John Rivers and his sisters Diana (and Mary)
- b. Jane says that the sisters have been compassionate. They have been welcoming and sympathetic, whereas St. John seems cold in his questioning, and wary of this stranger.
2. "had to leave behind me everything I possessed except a small parcel; which, in my hurry and trouble of mind, I forgot to take out of the coach"
"I slept two nights in the open air, and wandered about two days without crossing a threshold: but twice in that space of time did I taste food..."
3. As a child, she lived with her Aunt Reed, then she was sent to Lowood where she was first a pupil, then a teacher. She left there to become a governess at Thornfield. She was engaged to Mr Rochester but when she discovered he was already married, she fled Thornfield and arrived in Whitcross.
4. Jane seems calm and determined. She is very clear that she isn't to blame for the situation she finds herself in and is keen to find work so that she is dependent on no one.
5. Jane decides to keep her identity secret to exert her independence and overcome the obstacles she faces before she can provide for herself.

6. Check your understanding

- a. Jane is thankful for the Rivers' hospitality.
- b. She admits feeling depressed.
- c. St John is curious.
- d. Jane hides information about Thornfield.
- e. Jane is determined to make her own living.

EXTRACT 2

Page 42

Note box

Rivers is trying to persuade Jane to marry him and come with him as he goes to be a missionary. She is tempted to accept, thinking she no longer has anything to expect. But then she hears her name called out by a ghostly voice she thinks is Mr Rochester's and she runs away from Rivers.

1. a. He wants Jane to marry him.
- b. She had refused, but now she is seriously considering accepting.
2. a. Jane hears someone/Rochester calling her name.
- b. Since Jane had just asked heaven for guidance, it seems like divine intervention. And relief for the readers who would rather she married Rochester.
3. "I could decide if I were but certain,"
"I had now put love out of the question, and thought only of duty"
"It was my time to assume ascendancy. My powers were in play and in force. I told him to forbear question or remark; I desired him to leave me: I must and would be alone."

“Where there is energy to command well enough, obedience never fails.”

4. Jane was tempted to follow St. John as a missionary, out of religious duty, “Angels beckoned—God commanded”, but she is clear that it wouldn’t be a marriage of love, “I had now put love out of the question, and thought only of duty”. Just as she is about to accept, true love asserts itself in the form of Rochester’s voice.

Translation Lab

a. 1. easily influenced, bendable

2. low light, shadow

3. beat/pulse/vibrate

4. surprising/alarming

5. tremble

6. cry out in surprise

7. sorrow/sadness

8. oddly/uncannily/strangely/mysteriously

9. heath/fell

10. domination/control/power/command

b. She wanted to create an atmosphere full of strong emotions, heightened by a lack of light (dimness), a sense of the uncanny (eerily) and set in a desolate landscape (moorland). It’s very Gothic.

Style Lab

b. She wants to draw attention to the word, that Jane wasn’t convinced St. John loved her. The aside pulls us out of the emotion of the scene, it makes us observe from a distance.

5. Check your understanding

In order:

Spellbound by St. John

Love vs religion

A wake-up call

Power reversal

Corrigés

Note box

“What is the matter?” he inquired.

“Who is this?”

“Who is it? What is it? Who speaks?”

“Great God!—what delusion has come over me? What sweet madness has seized me?”

“And where is the speaker? Is it only a voice? Oh!

“Is it Jane? What is it?”

“In truth?—in the flesh?”

“It is you—is it, Jane? You are come back to me then?”

“And you do not lie dead in some ditch under some stream? And you are not a pining outcast amongst strangers?”

“Are you an independent woman? A rich woman?”

But as you are rich, Jane, you have now, no doubt, friends who will look after you, and not suffer you to devote yourself to a blind lameter like me?”

“And you will stay with me?”

1. Jane has come to see Mr Rochester, who has been injured and blinded in a fire caused by Bertha Mason. He tried to save her but she died. Jane comes into the room without saying who she is, and Rochester can't believe at first that she is real, he thinks he is dreaming. But eventually she convinces him she is real, and wants to stay with him.

2. “Which I never will, sir, from this day.”

“If you won't let me live with you, I can build a house of my own close up to your door, and you may come and sit in my parlour when you want company of an evening.”

“I am my own mistress.”

“you shall not be left desolate, so long as I live.”

3. a. In the previous conversation, Mr Rochester was begging Jane to stay and she was choosing to leave, because she thought it was the right thing to do although she was tempted to stay. This time, Jane is in charge. She has the means to solve Rochester's problems and can stay on her own terms.

b. Physically, Jane is stronger as Rochester has been injured. She has the advantage of knowing who he is while he has to guess who she is in the first part. She can do what she really wants to do, stay, without having to compromise her morals, because Rochester is free now that his wife is dead, and Jane has an independent income.

4. a. Assertive, self-confident and decided: Jane

Doubtful, puzzled and unsure: Rochester

b. Charlotte Brontë makes it clear that Jane only has a choice now because she has money. That opens up opportunities that were closed to her before.

Style lab

b. J.E.

c. Since Charlotte Brontë, Jane Eyre and most of her readers understood French, maybe J.E. stands for “je”, “I”, which is emblematic of Jane’s attitude to life: she fights to be independent, to be her own woman.

5. Check your understanding

a. false b. true c. true d. true e. false f. true

EXTRACT 2

Page 48

Corrigés

Note box

It is an ending similar to “And they lived happily ever after”, typical of fairytales. Mr Rochester regains his sight at least partially, the sort of magical event that happens in fairytales and can’t be explained by science.

1. Jane and Rochester have married and had a son. They were blissfully happy together, and even more so when Rochester regained some sight.
2. Jane and Rochester experience true love based on mutual respect and gender equality. It is as if they have fused into one person.
3. She probably wanted to make sure her message was clear.
4. It makes the whole novel feel like a fairytale: the heroine has gone through lots of difficult challenges but at the end she finds happiness.

5. Check your understanding

- b. She says “My tale.”
d. “My Edward and I, then, are happy”

EXIT TEST

1. England **2.** Victorian **3.** eyes **4.** autobiography **5.** Gateshead **6.** orphan **7.** aunt **8.** rebellious
9. insolent **10.** John **11.** second **12.** life/journey **13.** strict/radical **14.** humiliated **15.** ellipsis
16. teacher **17.** advertise **18.** post/position/job **19.** governess **20.** living **21.** Thornfield
22. brooding **23.** conventional **24.** fire **25.** feelings/attraction **26.** proposes **27.** take place
28. mysterious/traumatic/secret **29.** lunatic in the attic **30.** devastated **31.** leave **32.** love
33. moors **34.** saved/rescued **35.** depressed **36.** energy/strength **37.** asks **38.** India **39.** hears
40. voice **41.** burned **42.** injured **43.** surprises **44.** together **45.** independent **46.** journey
47. reader **48.** married **49.** happy **50.** match/couple

- 2. a.** John Reed
b. Jane
c. Mr. Rochester
d. Rochester
e. Mason
f. Jane
g. Mrs Fairfax
h. Jane
i. St. John Rivers
j. Rochester

BUILD YOUR PORTFOLIO

Conseils de mise en œuvre

Cette partie donne des pistes aux élèves pour ouvrir la réflexion suscitée par l'œuvre à d'autres œuvres, mais également pour leur permettre de construire leur dossier personnel. On peut proposer aux élèves de travailler en autonomie et de choisir les documents qu'ils veulent explorer.

Les élèves peuvent visionner les vidéos / visiter les sites sur leur téléphone grâce à l'appli Nathan Live. Lors de la phase de mise en commun, ils s'échangent ensuite les informations en interaction.

[Pages 52-53](#)

FROM BOOK TO MOVIE

Éléments attendus :

Elements

Many scenes from Jane's childhood at Gateshead and Lowood, described onscreen as "a loveless past". The chronology of events is mixed up, the fire, childhood, fleeing from Thornfield, meeting Mr Rochester on his horse...

Message.

A lot of the images are dark and the emphasis is on frightening/scaring. There are several mentions of haunted/unreal/phantom-like.

Video transcript

Mr. Brocklehurst: Do you know, Jane Eyre, where the wicked go after death?

Jane: They go to hell.

Mr. Brocklehurst: And what is hell?

John Reed: Where are you, rat?

Servant: If you won't sit still, you'll be tied down.

Jane: A pit full of fire.

Mr. Brocklehurst: Should you like to fall into this pit and be burned there forever?

Onscreen text: From a loveless past...

Jane: People think you are good, but you are hard hearted.

Mrs. Reed: Get out!

Mr. Brocklehurst: Children, I exhort you to withhold the hand of friendship to Jane Eyre.

Onscreen text: She sought refuge and found a place haunted by secrets.

Mrs. Fairfax: This is a grand old house but it can feel a little dreary. Mr. Rochester's visits are always unexpected.

Rochester: Your gaze is very direct, Miss Eyre. Do you think me handsome?

Jane: No sir.

Rochester: You're afraid of me.

Jane: I'm not afraid.

I was not asleep. I know what I saw.

Rochester: It must've been half-dream half-reality. You transfix me quite.

Jane: What am I to do then?

Rochester: You rare unearthly thing. I must have you for my own.

Mrs. Fairfax: You're so little acquainted with men. Keep him at a distance.

Onscreen text: Experience a bold new vision

Mrs. Fairfax: Miss Ingram's coming, she's a great favourite of his.

Onscreen text: Of a timeless classic.

St. John Rivers: Floating gently down the stream of life unaware of the rocks ahead waiting to dash you to pieces.

Jane: Do you think that because I am poor, obscure, plain and little, but I am soulless and heartless?

Rochester: Jane! Jane!

Jane: Everything seems unreal. You sir, most phantom-like of all.

Rochester: Jane!

FROM BOOK TO BALLET

Éléments attendus :

1. It's interesting, because there are elements that are clearly recognisable from the book even without speech. We can recognise Jane and Rochester, who do a romantic dance/pas de deux under the gaze of Bertha Mason, in tattered red clothes in the background. Then she disappears and the seat Rochester was sitting in is on fire – like when Bertha set Rochester's bed on fire.

2. Dance is much more symbolic. There can't be all the details that are in the book because there is no speech to express them, but there can be lots of emotion.

3. The dancers feel that this ballet is important and different because it is the story of a strong, independent female character. It is also choreographed by a woman, which is rare, one of the dancers says it's the first time she had danced in a full-length ballet choreographed by a woman, and they feel it's important in getting across Jane's, and Charlotte Brontë's, point of view.

Video transcript

Dancer interviews

Dancer 1: I think one of the most exciting parts about translating literature to dance is that you really have a true reference point.

Dancer 2: I actually go through the book and highlight a bunch of things that I think could be useful.

Dancer 3: You know, it starts out by just knowing the story, and then when you go into the studio and you start to learn the language, the choreography, it's so much clearer.

Dancer 1: The story of *Jane Eyre* follows Jane as a young, orphaned child coming from nothing through her life at a school and then to becoming a governess and falling in love with Mr. Rochester. She's an interesting character because she really has this kind of dichotomy in her all the time. She's very intelligent, she's very smart, yet she's stuck because she starts as an orphan or she's, she's a servant. She constantly feels kind of stuck in this in-between place.

Dancer 3: The way that Jane grew up, just kind of a chaotic existence, you know, but she is so strong inside that she persevered no matter what the circumstances were. She sees herself as an equal with Mr. Rochester and that's an amazing thing to have discovered within herself for that time.

Dancer 2: Jane is definitely a feminist character rather than just a stock fairytale character who's, you know, like rescued by a prince in shining armour.

Dancer 1: Generally a lot of big ballets are about the man's journey. The woman is, yes, a very integral part of it, but it's not their story to tell, and so I think what's really cool about this is it's a female choreographer telling a female story.

Dancer 2: I've never gotten to dance a full-length ballet choreographed by a woman yet so this is definitely a first for me, and I think it's just setting such a great example just to see that that is possible. I think it's just going to show the world and show the ABT audiences that the way that we can tell stories as women, it's strong, it's nuanced intelligent and beautiful and I think it's a great step for ABT to be taking.

FROM BOOK TO BOOK

Éléments attendus :

1. Like Jane Eyre, the Jane in the novel has a difficult childhood in a “broken home”. She escapes to art school rather than school and becomes a nanny to a girl called Adele, similar to Jane Eyre’s situation. She falls in love with Adele’s father, as Jane Eyre falls in love with Adele’s guardian.

Éléments attendus :

“Mrs de Winter” is a second wife of a rich man. She knows about the first wife, but believes she is dead. Yet she seems to be a ghostly presence in the de Winter house. “Mrs de Winter” is considered lower class than her husband and feels uncomfortable in this new home and life with servants.

Video transcript

Maître D: The terrace is for guests only.

Maxim de Winter: Monsieur. The young lady will be joining me. What do you do?

(the future) Mrs. de Winter: I’m a lady’s companion.

Woman: Maxim de Winter. his wife died last year, and he is in dire need of company.

Maître D: From Mr. de Winter.

Onscreen text: Come for a drive. Lunch at Cap d’Agde? Beach?

(the future) Mrs. de Winter: What are you doing?

Maxim de Winter: Oh you’ll see.

(the future) Mrs. de Winter: This week. I’d like to never forget it

Maxim de Winter: Come to Mandalay. I’m asking you to marry me and beautiful woman.

Mrs. de Winter, may I present to Mrs. Danvers?

Mrs. Danvers: Welcome to Mandalay.

Mrs. de Winter: I’ve never seen a house like this.

Mrs. Danvers: Oh, I’m sorry. I thought you had been a lady’s maid?

Mrs. de Winter: This is all very new to me.

Mrs. Danvers: I’m sure you won’t disappoint him madam, if that’s your concern. We did a lot of entertaining when the late Mrs. de Winter was a alive.

Mrs. de Winter: You can talk to me about her. I have no secrets from you.

Maxim de Winter: All marriages have their secrets.

Man: Has Max ever talked to you about the accident?

Mrs. de Winter: I don’t know what you’re talking about. How am I supposed to know anything if you don’t tell me.

Mrs. Danvers: She still here. Can you feel her?

Maxim de Winter: Been tossing and turning all night. Bad dream?

Mrs. Danvers: She was the love of his life. I often wonder what she’s thinking about you. Taking her husband. Using her name. He doesn’t love you.

Mrs. de Winter: I said I want the truth.

Maxim de Winter: You didn’t know her. Nobody did

Woman: You can’t go on living in that big, old house with her ghost.

Mrs. de Winter: I don’t believe in ghosts.

CHANGING POINTS OF VIEW

Éléments attendus :

1. *Wide Sargasso Sea* is a type of prequel to *Jane Eyre* because it takes place at an earlier time, when Mr. Rochester went to Jamaica and married Bertha Mason, the “madwoman in the attic” who provokes the plot twist in *Jane Eyre*. Whereas *Jane Eyre* is told solely from the

point of view of Jane, *Wide Sargasso Sea* is told from the point of Bertha, who literally never gets to say anything in *Jane Eyre*, and Mr. Rochester.

2. This is a telling of the story from Rochester's perspective but his view of Jane corresponds to that which we understand in *Jane Eyre*: that he enjoys her company and finds her admirable. He seems more human than sometimes he appears in Jane's telling, when she can only guess at his inner thoughts and emotions.

Video transcript

Hi and welcome to the last video of *Jane Eyre* week and it is a review of *Wide Sargasso Sea* by Jean Rhys. First of all, a little spoiler warning: I can't really discuss this book without giving some spoilers away for *Jane Eyre*, so if you haven't read *Jane Eyre* yet and you don't want to know anything about the ending of the book, maybe don't watch this video.

This book was published in 1966, about 120 years after *Jane Eyre* was published, and I read this book at university and also wrote an essay on it. I bet I still have the notes for that essay around here somewhere. The best way to describe this is as a sort of fan fiction for *Jane Eyre*. It is in fact a prequel. It tells the story of Antoinette Cosway, or as we've come to know her in *Jane Eyre*, Bertha, Rochester's wife, who is also described as the mad woman in the attic.

This book mostly takes place in Jamaica and Dominica. It starts when Antoinette Cosway is a young girl, and is divided up into three parts. The first part is mostly about her childhood. There are a lot of traumatic things that happened to her, including her house being set on fire. Then it jumps forward quite a few years and it's from the point of view of a certain unnamed man which we can all assume is Mr. Rochester. His memories of the last couple of weeks are a bit vague, but he married a girl called Antoinette who had quite a lot of money, which is now in his possession. Everything is sort of fine. He's lost a lot of memories in a sort of fever dream, but they're on their honeymoon. There's lots of vivid descriptions at the island and how hot it is and how out of place he feels there. Everything seems to be a threat to him, from the plants and the animals to the servants that are there and even Antoinette. And then from time to time it also switches to Antoinette's point of view, who was kind of feeling the same suspicions when it comes to this strange Englishman she's married. Well at the same time she's sort of desperate to make him love her.

As you might predict, all these things sort of start spiralling out of control. The writing is absolutely beautiful. Sometimes I found the story a little bit hard to understand because there's lots of different names and locations that I'm not very familiar with. I feel like one of the main questions you're kind of forced to ask yourself while reading this book is who is the mad one? Are they both mad? Did one of them drive the other one mad? They're two complete strangers, they're trying to meet in the middle and in doing that that just completely derails. She is stuck to him because he now has all of her money so she can't just run away, and he is stuck to her and he is sort of finding out the back story of how her mother went mad and apparently it runs in the family and he is now married to her, so he also can't just leave her. It feels like they're sort of torturing each other while not actually communicating.

It deals a lot with race and the rights and the position of a woman in society and I think one of the most important things and probably one of the biggest motivations behind writing this story is that Bertha in *Jane Eyre* was sort of seen as an inconvenience, because you're there with Jane, but she never got to tell her own story, and this is a chance to see it from a

different point of view. Although I have to admit that after finishing the book you don't quite have a clear story of what's happened, but at least it made you think about it a lot.

The edition that I have is a sort of weird student edition which has all the lines numbered and then it has a ton of questions in the back and one of them is, "Do you think this is a gothic novel?" And although there aren't sort of big creepy castles and dark hallways, it does feel like a gothic novel to me, and I feel like it's just a very different setting than we might be used to. It still feels very eerie and oppressive and feels like something is hiding that's about to come out.

I also really wonder what it would be like to read this book if you've never read *Jane Eyre*. And finally there's also the thing where once you've read this you can't really disconnect it from *Jane Eyre* anymore. She's created this story behind Bertha. Whether you choose to accept that as a sort of truth about this character, you've read it, so it will be in your head forever. I feel like this is a book that you can read over and over again and you'll discover new things in it all the time. In the comments I would love to hear what you thought of this book if you've read it. I really hope you enjoyed *Jane Eyre* week. Thanks so much for everyone who's been tweeting and participating and I'll talk to you guys later.

READER, I MARRIED HIM

Éléments attendus :

Many women writers accepted to write stories inspired by *Jane Eyre* because they loved the book, even if they are from a very different time and often very different cultures from Jane. Tracy Chevalier says that it was one of the first one-person narrative novels and that this means people have a strong emotional connection with it. She mentions that it is one of the most popular books in Japan, for example, even 200 years later.

WUTHERING HEIGHTS

Éléments attendus :

The relationship seems very tempestuous, like Jane and Rochester's. They obviously love each other passionately, but it is not a simple love story, clearly there are obstacles in their relationship which means it is difficult for them to be together. Those obstacles don't only seem to be external, to do with class and morals, as in *Jane Eyre*, Cathy and Heathcliff seem to misunderstand and hurt each other.

Video transcript

Cathy: Will you forget me?

Heathcliff: I could no more forget you than myself.

Cathy: Heathcliff!

Close your eyes. Open your mouth.

Onscreen text: The epic tale of love and revenge

Cathy: Stop it! Heathcliff! Heathcliff!

How could you not think of me all this time?

Heathcliff: You've treated me so badly, Cathy.

Cathy: You broke my heart. You killed me.

Heathcliff: I'll never leave you ever again.

Éléments attendus :

Charlotte Brontë didn't only write. She and her siblings made tiny books and illustrated them, and she painted miniatures. Artists have been inspired by her works and ideas to create art for this exhibition. Her letters to a Belgian professor, torn up by his wife, who then sewed them back together again, have inspired art by a New York artist today. All of the Brontë siblings' work and quotes have been used to make an bed installation, with the words embroidered all over it.

Video transcript

I'm Tracy Chevalier. I'm a novelist and I've been asked by the Brontë Parsonage to come and help them as a creative partner for the bicentenary year of 2016 to help celebrate Charlotte Brontë's 200th anniversary. I first came to the Parsonage about a year and a half ago to look around and look through the collection to try and work out how I could put an exhibition together, and I noticed in the collection there were all kinds of tiny things. The Brontës are particularly well known for those miniature books that they made, tiny books you can't even read the handwriting. I wanted to see those, I had a look at those, and then I started noticing that Charlotte made tiny watercolours. She had a little, tiny needle case with little, tiny needles that she sewed things with. Everything seemed small in her life. She herself was really tiny; her clothes, her shoes are just these tiny shoes, very, very narrow.

At the same time I was re-reading her letters and her novels and all the way through them are these quotes about her ambition and her heart swelling and her desire for wings and her need to learn and to know and to have. So I decided I wanted to contrast those two things and I put together an exhibition called 'Charlotte Great and Small' after the Yorkshire hymn. In the cases are little things, lots of little things, and on the walls are the quotes of the big words.

This was one of my crazier ideas for celebrating Charlotte's bicentenary. I said: "I think we need a knitted Jane Eyre in the Parsonage, and I found a wonderful woman who knits. Her name is Denise Salway. On Twitter, she is known as 'The Knitting Witch'. She knitted a scene from *Jane Eyre* where Rochester's bed is on fire started by Bertha, his wife who is kept up in the attic. Jane rushes in, grabs a pitcher of water and throws it on the fire, and that's really the moment when Rochester falls in love with her. It's such a glorious 'homage' to both Jane and to Charlotte. It's beautifully knitted, there are some wonderful details. I particularly like Bertha, she's looking suitably mad! If you notice deep in the bed. It's beautifully made, and even on Rochester's pillow there are his initials. So there are all sorts of wonderful detail I think visitors will really enjoy it.

On this wall we have four photographs made by the artist Ligia Bouton, who is from New Mexico. She contacted me to tell me she was making artwork in response to love letters that Charlotte had written to her old Belgian professor and I told her we were going to have one of these letters in the show, from the British Library on loan. So she made these pieces in response to it. The first one is a portrait of Monsieur Heger. His wife was not too fond of Charlotte and told her she could only write to her husband once every six months. So Charlotte would write to him and then wait in vain for him to reply. This is a portrait of him with a letter for each day that she's waiting for a reply from him. She's waited 76 days and not heard anything.

(Words from Charlotte's letters) "Day and night I find neither rest nor peace" If I sleep, I have tormenting dreams in which I see you always severe, always angry with me. Forgive me then

monsieur if I take this step of writing to you again. How can I bear my life unless I make an effort to alleviate it' sufferings?"

TC: Charlotte wrote these letters to Heger. He read them and ripped them up and his wife sewed them back together and kept them. Eventually the children donated them to the British Library. Here Ligea has taken the words "*Non, rien*" - "No Nothing, haven't got a letter for him" and also: "*Ni lettre, ni message*" - "Neither letter, nor message." She's created these cards, beautifully embroidered which references back to the wife sewing the letters and also to all the sewing the Brontë's did. So you can go from the letter in the exhibition and come over and see this here this modern re-interpretation of the letter.

(Words from Charlotte's letters) "I would rather undergo the greatest bodily pains than have my heart constantly lacerated by searing regrets."

TC: Another artwork I wanted to show you is in The Children's Study on the first floor of the Parsonage. It's a tiny room where the Brontë children used to play and as adults sometimes slept. Normally people don't get to walk into this room but this year they do because of the Brontë Bed. This tiny bed was made by a New York artist named Tamara Stone. She has embroidered words from the Brontë siblings, all four of them all over the bed clothes. Visitors will be encouraged to undress the bed and look at the words. They are to do with sleep, with dreams, with hopes and fears and domesticity: sewing, ironing and also how they got along with each other. There are quotes from Emily, quotes from Branwell. This is Branwell saying: "I found myself in bed next morning with a bottle of porter, a glass and a corkscrew beside me." Lovely! You can unmake the bed all the way down to the mattress. There are all these wonderful quotes and it's a way of telling a story about the Brontë children through a bed.

I think the legacy of the bicentenary will remind the world how ground-breaking the writers were beginning with Charlotte, who had such success with *Jane Eyre* in her own time. That's so surprising because women at that time were really not meant to write and be a big success, and write about characters who have so much passion and ambition and I hope that people will take that away from this exhibition and from this year and really appreciate just how ground-breaking Charlotte was.